



galerie **leonard
& bina
ellen**
art gallery

MAY 2 — JUNE 2, 2018 IGNITION 14

Projects selected by Tammer El-Sheikh and Michèle Thériault

Matthew Brooks, Brent Cleveland, Mara Eagle, Muhammad Nour Elkhairy, Malcolm McCormick, Emilie Morin, Claire Ellen Paquet, Etta Sandry, Adam Simms, Undine Sommer



Ignition 14 - Meet the artists. Photo: Yasmine Tremblay

EXHIBITION FINAL REPORT

PROGRAMMING 2018-2019

Exhibition title: *Ignition 14*

Projects selected by Tammer El-Sheikh and Michèle Thériault Artists : Brett Barmby, Matthew Brooks, Brent Cleveland, Mara Eagle, Muhammad Nour Elkhairy, Malcolm McCormick, Emilie Morin, Claire Ellen Paquet, Etta Sandry, Adam Simms, Undine Sommer

Exhibition dates: May 2 — June 2, 2018

Meet the artists: Wednesday, May 2, 4:30 pm

Opening: Wednesday, May 2, 5:30 pm - 7:30

EXHIBITION DESCRIPTION

In choosing works for this annual exhibition Michèle Thériault and I considered the artists' words, or descriptions of what they would like to show, and images of past works or works-in-progress that gave us a sense of their respective styles. The proposals were like missives, to which we replied initially with more words: bold, haunting, romantic, incisive, considered, darkly funny or just plain dark.

There was no guiding theme for the exhibition, but connections between the works abound. After imagining the selected projects in the space, I kept circling back to two senses of the word "articulation" as a stand-in for a theme—the linguistic sense of a clear and coherent expression or speaker, and the more spatial sense of a joint, corner or link. Through the articulation of their practices, the selected artists reflect a feature of Concordia's MFA pedagogy—that each takes responsibility in thought and in words for their works. The artists in IGNITION 14 have done this brilliantly. The second sense is more difficult to explain. By accident, or serendipity, or Michèle Thériault's intuition, or a combination of these, the works were grouped in the gallery to suggest some form of an articulation—a joint, a corner, a link—between nature and culture, surfaces and depths, speaking, writing and fighting, and between thoughts of home and the feeling of being away.

In the first room Claire Ellen Paquet and Etta Sandry's pieces are frozen in mid-conversation. Paquet's looming banners showing excerpts from a book by Charles Darwin are confronted by Sandry's leaning textile piece that captures the cycle of sunrise and sunset as a gestalt. In the next room, Matthew Brooks's crisp nighttime views of vacant road-side architecture face-off with portraits of Brent Cleveland's gooey and libidinally-charged cast of characters. These pairs of works describe then trouble a taken-for-granted line between nature and culture. Around the corner, Malcolm McCormick's divided room-installation offers an anatomical view of painting as a play between decorative surfaces, constructed and projected depths, and ideal angles of vision. With this we are plunged into virtual and actual rooms for writers' views. As Mara Eagle retraces facsimiles of Jane Austen's correspondence live in the gallery, Muhammad Nour Elkhairy's looped videos explore the exile's task of writing-as-wish-fulfillment and as rehearsal. The concept of articulation in these works is freighted with the gender-politics of a channeled Victorian author, and the anti-colonial politics of Palestinians in the diaspora. Along the back of the gallery in three separate rooms, the concept comes up in works that explore the gaps and joints between home and away. Again, we are with exiles: on a suspenseful bike-ride home at dusk in Undine Sommer's video; in the undulation of a dangling piece of driftwood, live-streaming a Newfoundland tide in Adam Simms's kinetic sculpture; and in the gallery's meeting room for an experiment with mediated intimacy in Emilie Morin's Skype performance from her Montreal apartment.

Commentary by Tammer El-Sheikh

PUBLIC PROGRAMS AND SPECIAL EVENTS

Meet the artists and Opening
Wednesday, May 2, 4:30 pm

PUBLICATION

No publication was produced for this exhibition. *Ways of Thinking / Pistes des reflexions* booklets produced for this exhibition and were available for free in the gallery, as well as on-line versions were available via the Gallery's website:

Distribution:

English 120

French 80

PRESS REVIEW

ATTENDANCE

Number of days open to the public:	24
Total exhibition attendance:	687
Total exhibition attendance (excluding events):	556
Total attendance for public programs and special events (Opening, including meet the artists + Meet the artists + tour)	131

DOCUMENTATION

Digital images by Paul Litherland/Studio Lux © Leonard & Bina Ellen Art Gallery,
Concordia University, Montreal



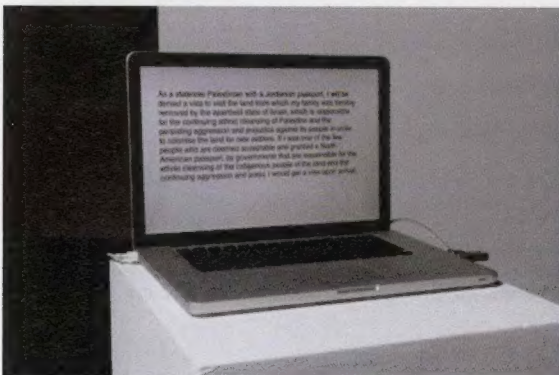
Matthew Brooks, *Bob's Oil Co.*, 2017, *Burger Time*, 2017, *Laundromat*, 2018. Digital C-prints. 122 x 152 cm each
Courtesy of the artist



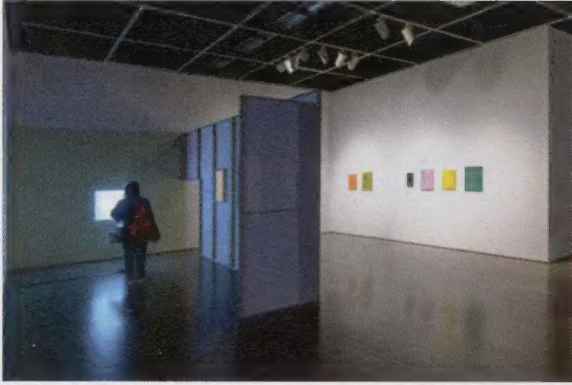
Brent Cleveland, *Tina, Lover, Brat, Daydreamer*, 2018. From the series *Time for Another Day*. Acrylic and oil on canvas, 152.4 x 121.92 cm each. *Anjelica Huston, Roger Moore, Marsden Hartley, Little Ploop*, 2017. Oil and acrylic on board, glitter, fake lashes, earplug and plastic butterflies, 20.32 x 15.24 cm each. Courtesy of the artist



Mara Eagle, *The Incorporation of Jane Austen*, 2018. Performance with chair, desk, lamp, stylus, ink pot, India ink and Mylar. Duration of the performance: 120 to 180 min. Courtesy of the artist



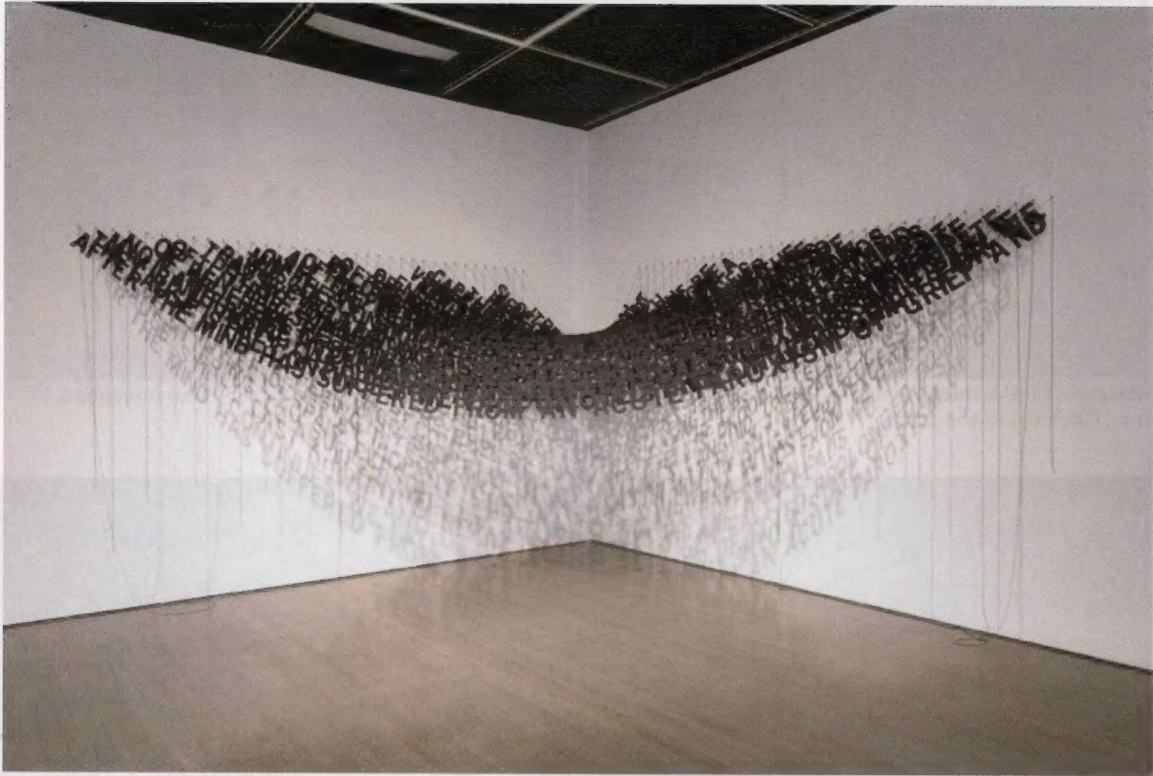
Muhammad Nour Elkhairy, *I would like to visit*, 2017. Video on laptop, sound, 3 min.
P is for Palestine, 2018. Video on a LCD screen, colour, sound, 3 min. Courtesy of the artist



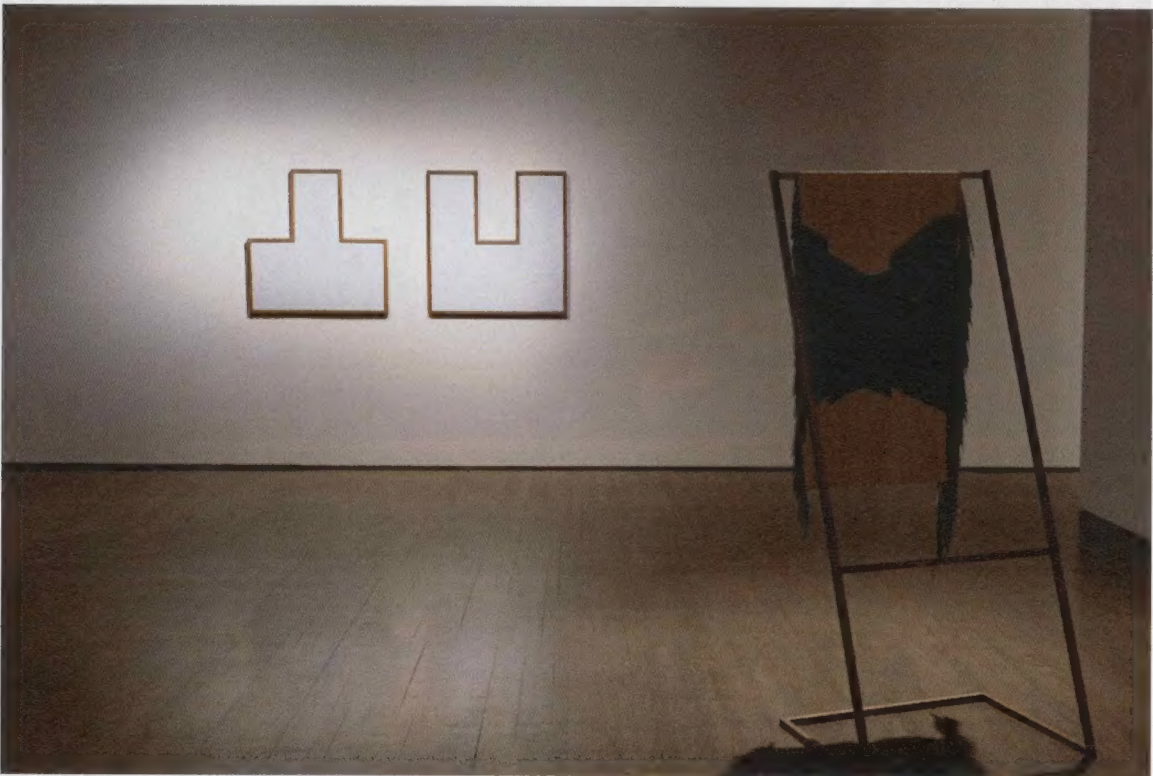
Malcolm McCormick, *While You Were Gone*, 2017-2018. Wood, fabric, paintings and base. Video projection, 20 min. Courtesy of the artist



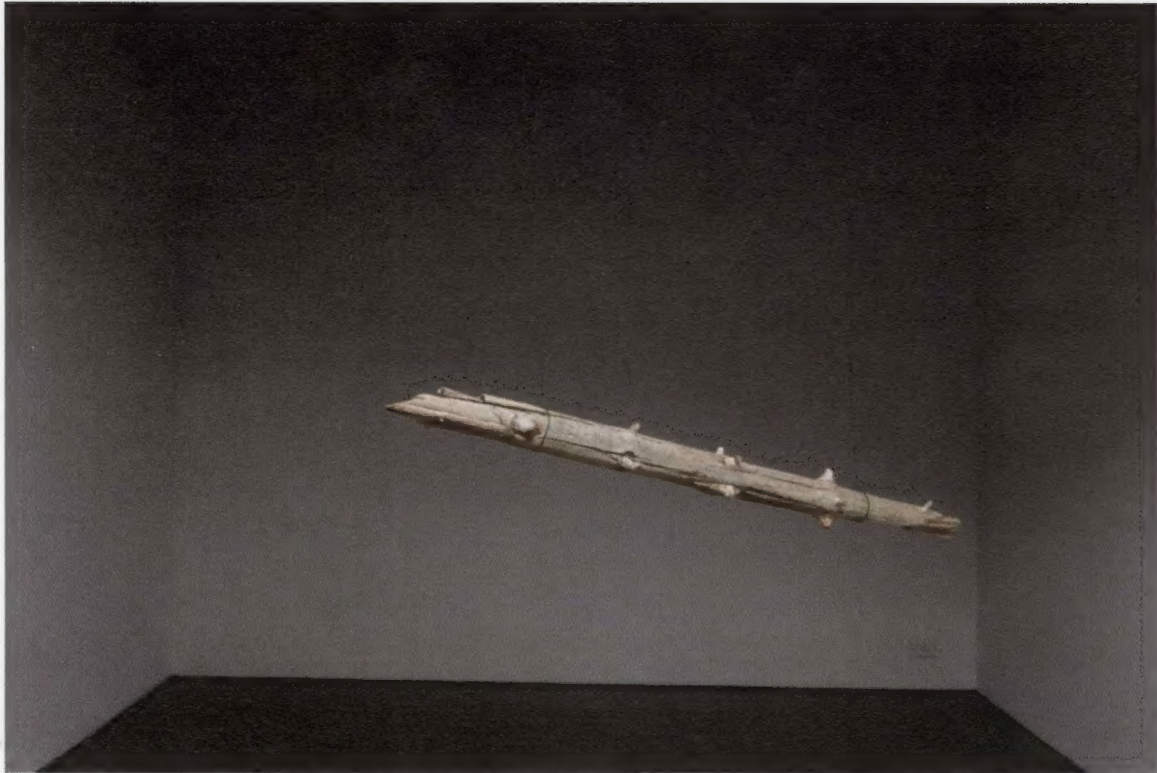
Emilie Morin, *Trou (les beaux jours)*, 2016 – . Skype call performance upon appointment, approximate duration 8 min. Courtesy of the artist. Photo: Dominique Bouchard



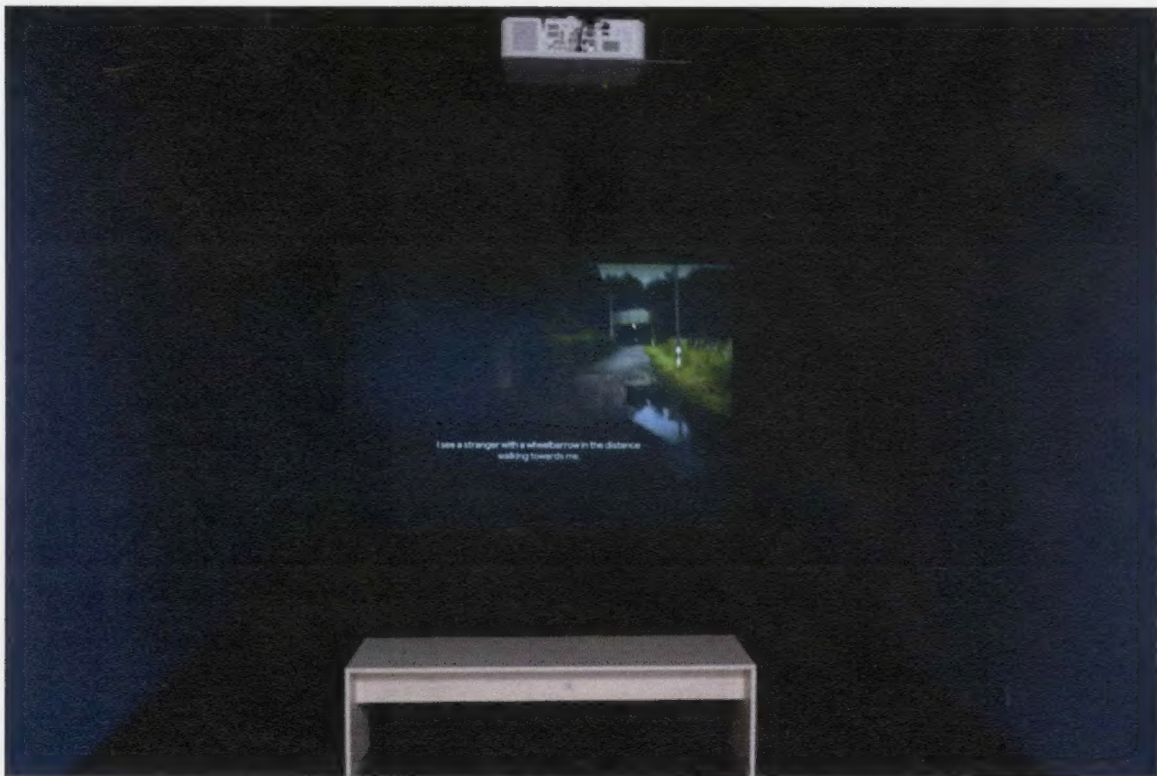
Claire Ellen Paquet, *Chapter VII*, 2017. Paper, tarred twine, excerpt from Charles Darwin's *The Expression of the Emotions in Man and Animals* (1872). Courtesy of the artist



Etta Sandry, (45.544728, -73.632496), 2017. Hand-woven cotton, maple and sound, 68.58 x 48.26 x 157.48 cm. *The only thing I think I know for sure (Sunrise)* and *The only thing I think I know for sure (Sunset)*, 2017. Colored pencil on graph paper, 83.82 x 91.44 cm each. 2017. Courtesy of the artist



Adam Simms, *Driftwood*, 2017. Wood, fishing wire, electronic box, Wi-Fi, 25.4 x 177.8 cm. Courtesy of the artist



Undine Sommer, *Riding Home*, 2018, HD video, colour, sound, 16:9, 3 min. 26 sec.. Courtesy of the artist.

LIST OF WORKS

Matthew Brooks

Bob's Oil Co., 2017

Burger Time, 2017

Laundromat, 2018

Digital C-prints

122 x 152 cm each

Courtesy of the artist

Brent Cleveland

Tina, 2018

From the series *Time for Another Day*

Acrylic and oil on canvas

Lover, 2018

From the series *Time for Another Day*

Acrylic and oil on canvas

Brat, 2018

From the series *Time for Another Day*

Acrylic on canvas

Daydreamer, 2018

From the series *Time for Another Day*

Acrylic on canvas

152.4 x 121.92 cm each

Anjelica Huston, Roger Moore, Marsden Hartley, Little Ploop, 2017

Oil and acrylic on board, glitter, fake lashes, earplug and plastic butterflies

20.32 x 15.24 cm each. Courtesy of the artist

Mara Eagle

The Incorporation of Jane Austen, 2018

Performance with chair, desk, lamp, stylus, ink pot, India ink and Mylar

Duration of the performance: 120 to 180 min.

Courtesy of the artist

Muhammad Nour Elkhairy

I would like to visit, 2017

Video on laptop, sound, 3 min.

P is for Palestine, 2018

Video on a LCD screen, colour, sound, 3 min.

Courtesy of the artist

Malcolm McCormick

While You Were Gone, 2017-2018

Wood, fabric, paintings and base

Video projection, 20 min.

Courtesy of the artist

Emilie Morin

Trou (les beaux jours), 2016 –

Skype call performance upon appointment, approximate duration 8 min.
Artistic director and performer: Emilie Morin
Choreography: Manuel Roque
Courtesy of the artist

Claire Ellen Paquet
Chapter VII, 2017
Paper, tarred twine, excerpt from Charles Darwin's *The Expression of the Emotions in Man and Animals* (1872)
Courtesy of the artist

Etta Sandry
(45.544728, -73.632496), 2017
Hand-woven cotton, maple and sound
68.58 x 48.26 x 157.48 cm

The only thing I think I know for sure (Sunrise), 2017
Colored pencil on graph paper
83.82 x 91.44 cm

The only thing I think I know for sure (Sunset), 2017
Colored pencil on graph paper
83.82 x 91.44 cm
Courtesy of the artist

Adam Simms
Driftwood, 2017
Wood, fishing wire, electronic box, Wi-Fi
25.4 x 177.8 cm
Courtesy of the artist

Undine Sommer
Riding Home, 2018
HD video, colour, sound, 16:9, 3 min. 26 sec.
Courtesy of the artist
The artist thanks Iso E. Setel and Douglas Moffat for their assistance.

APPUIS FINANCIERS

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